



MUSEUM SERVICE

Bulletin of the
Rochester Museum of Arts and Sciences

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Rochester Museum of Arts and Sciences — Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind — is administered by the Municipal Museum Commission for the City of Rochester.

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Rochester Museum Association

Chartered by the University of the State of New York

Rochester Museum Association is a sponsoring group of leading citizens who feel that a museum of science, nature and history has a distinct place in our community and is worthy of their moral and financial support. It is entitled to hold property and to receive and disburse funds.

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Cover Picture—

While astronomy is said to be the oldest of the sciences, we cannot help but wonder what Ptolemy, Copernicus, Galilei and Newton would have thought of the hundreds of scientists, who, armed with modern equipment and know-how, studied and measured and photographed the total eclipse of the sun last July 20 from land, sea and in the air.

Through another science, photography, Paul W. Davis, Fellow of Rochester Museum, snapped the magnificent view of this phenomenon in all its glory. In his article, he gives an account of some of his experiences.

City Cultural Growth Needs Museums

Growth of American Cities and their part in the development of the American character has not been too long appreciated. Of course, we have recognized the effect of the frontier and the rugged individualism of the pioneer in helping form the spirit of the nation. But other influences have been fermenting and among these is the force of the city as a way of life. Heretofore, too many persons have been inclined to criticize the evils of city living with the ominous mushrooming of metropolitan centers and the accompanying hazards of large numbers of people living closely together. In the past, bad health, misery of the underprivileged, and urban corruption in government constituted what came to be called "the shame of the cities." In the early 1900's these conditions led to reforms from which we are benefiting today. It was fortunate, too, that widespread civic welfare, the social gospel movement, and better education came even before World War I. But there were other enlightened elements. Among them we find the cultural voice of wise philanthropists, volunteer citizen groups, and intelligent city officials.

The dramatic role that cultural development through the arts and sciences has played in the rise of cities is described in an important new book by a Rochester author. **The Urbanization of America, 1860-1915* by Dr. Blake McKelvey, City Historian and national authority in his field and a Fellow of Rochester Museum, shows how the true nature of the metropolis has emerged. In tracing the impact of urban growth and diversity on social and cultural patterns, he emphasizes how the arts and sciences, especially through museums, made their impress on the advancement of city life. At the end of the Civil War only a few cities had public collections of art, but by 1915 three-fifths of these with over 100,000 inhabitants and many smaller ones, had an art gallery.

Even more significant was the rapid rise of museums of science. They were often fostered by scientific societies of professionals and amateurs. During the seventies and eighties over 30 of these sponsoring organizations had been formed on the community level. The author shows that all those cities which desired to be in the metropolitan class felt the need of an art gallery and a science museum. By 1915 most cities of 200,000 population had one or another of these institutions. Although the museum symbolized a new standard of metropolitan distinction, which had been borrowed from abroad, most of them rapidly developed educational features. Interestingly enough, Dr. McKelvey points out that "the American metropolis, not content to accept a gallery or a museum as a treasure trove, demanded services of a broader nature before granting municipal assistance." The modern educational museum can thus be seen as an outgrowth of the needs of city living.

—W. STEPHEN THOMAS, *Director*

**The Urbanization of America [1860-1915]*. By BLAKE MCKELVEY. (Rutgers University Press, New Brunswick, New Jersey, 1963. Pp. 370. Illus. \$10.00.)

An Experiment Meets Success

How many parents are aware of the great need to relate their children to nature? How many feel helpless and unknowing when their children ask questions about nature? This is a growing problem, particularly among city-bound families. Of all the agencies which make some effort to provide education slanted toward the child-parent relationship, museums have the greatest resources in trained personnel, and in materials, specimens and literature. Concern over this problem prompted an experiment at the Museum recently.

When a scientific experiment is carried through to completion and a satisfactory conclusion can be drawn from the results, it is a source of gratification. This is how the Museum staff feels about its experiment last spring.

Seeing the need for a general nature course which would aid the layman, particularly parents of young children, in nature subjects and a fresh approach to teaching nature to their children, the University School of the University of Rochester and the Rochester Museum of Arts and Sciences offered a course jointly, entitled "Nature and the Child." In eight weekly sessions, such subjects as the psychological basis for nature interests, geology and paleontology, plant life, bird study, invertebrate animals, reptiles and amphibians, mammals, and outdoor nature resources were covered.

In each session, a lecture was presented by an authority on the subject illustrated with films or color slides, charts and specimens. Each lecturer displayed a collection of books, pamphlets and magazines which would provide reference material for the class members, and compiled and distributed a mimeographed paper of supplemental information. Coordinated field trips were

planned to enable the members to put the theory into practice.

We felt it was a good course. But the final test in the experiment was whether or not it had met the objectives we had set for it. To find out, it was necessary to poll the members.

We asked the fifty people enrolled in the course to give us a written evaluation of its effect. Twenty-seven complied with critiques which were quite constructive and honestly thought out. They were asked to comment on whether the course content satisfied their reasons for taking it, how they felt about the field trips, the fee, the time of day and length of classes, the supplemental material, and to suggest course changes or additions.

Upon summarizing these evaluations, we learned that the members generally concurred with our own evaluation of the course. They indicated that it was stimulating, even inspiring, that it was good in content, design and construction, served as a primer to further individual study, and that the speakers conveyed their own enthusiasm for their particular subjects. Many of the members said that their interests in several fields had been awakened and that they had been stimulated to undertake further study on their own. Most of them also felt that the field trips were a very important part of their learning experience and advocated additional trips, if the course is repeated. They also indicated that supplementary materials provided an invaluable carry-over to lasting interest. Of course, there were adverse comments, too, but these were well justified, and will lead to changes which we hope will improve the course and its content another year.

—GLORIA C. GOSSLING, *Head
School Service Division*

Total Eclipse of the Sun 1963

*By Paul W. Davis, F.R.M., Member, Astronomy Section,
Rochester Academy of Science*

IF WE ARE located in the narrow path of a total eclipse of our Sun, and a cloudless sky prevails, we can witness the greatest show that nature provides for mankind as we have three actors in our drama—the Sun, the Moon and the Earth. Their parts are played in the stillness of space.

When total eclipse occurs, the Moon moves slowly across the face of the Sun and our so-called celestial lamp is gradually extinguished. The corona hidden from man's view since the last totality suddenly appears in a burst of glory. This event will always be remembered by those fortunate enough to have seen this phenomenon, which, indeed, is the "music of the spheres."

The maximum number of times that the Sun can be eclipsed in any one year is five. This occurred in 1935, though one was barely visible. Only once or twice in a person's lifetime does totality visit any one place and then for no astronomical reason there is apt to be a storm. This proved to be true at Salem, Massachusetts, in 1959, where we went to view the eclipse. It was rained out completely.

It has long been this writer's wish to see and photograph a total eclipse. On July 20 the path of totality nearest Rochester was in Maine, and with good fortune attending us we chose for our station the observing site of the American Association of Variable Star Observators, about four miles north of Athens. On arrival, about two thirty in the afternoon, many cars were congregated on this hillside, and cameras and telescopes were being placed in position. The Sun was shining but to the north a storm was in evidence moving toward us. In thirty minutes it was raining. All instruments had to be repacked. During the storm, Mrs. Margaret Mayall, chairman of the American Association of Variable Star Observators, was anxious about a sign to further designate the entrance to our site and we offered to drive her down the hill for this purpose. During this short trip in the rain, Mrs. Mayall optimistically assured us of clear weather for the eclipse—she was absolutely right. Just before the first contact, the sky cleared and remained that way during the complete totality phase. Two minutes later the Sun was obscured by the clouds. We were very fortunate.

Through the magic of photography the picture on the cover was taken by an Exacta camera with a 640 mm lens and an F.8 diaphragm was used. One half second exposure was planned, and guessed at as near as possible with bulb exposure. The film was slightly over exposed, requiring printing in on the dark Moon section. This yielded near perfect results on an 8 x 10 inch enlargement. A copy of this print was made to add contrast. Other methods were tried but this was most satisfactory. Eastman Kodak plus x pan film was used and yielded a 30 x 40 inch enlargement without noticeable grain.

Pottery of the Southwest

By Daniel M. Barber, Junior Anthropologist

THE STORY OF SOUTHWESTERN POTTERY is a story about people, their discoveries, their abilities, their struggles, their beliefs and their convictions.

In a brief account, such as this, one cannot hope to describe in detail each of the 400 prehistoric pottery types found in the Southwest or to discuss all of the aspects regarding clays, design and so forth, of the several types which are presently being produced.

To begin with, we can define the Southwest as that contiguous area in the far west which has had at some time a basic and perceptible influence made upon it by the Pueblo cultures. Today that area would encompass Arizona, New Mexico, most of Utah, southwestern Colorado, extreme western Texas, and the northern edges of the Mexican states of Sonora and Chihuahua.

The Southwest was in no sense the nuclear area for the invention of pottery. It was on the other hand, an area of intense development. Three main pottery-making cultures are distinguished in prehistoric times: the Mogollon, the Hohokam and the Anasazi. The Mogollon is characterized by its Red-on-brown wares, the Hohokam by its Red-on-buff, and the Anasazi by its Black-on-white.

Pottery was first developed about 2000 B.C. in Meso-America. From somewhere within the Mexican states of Durango or Zacateca the idea began to diffuse northward along the Sierra Madre corridor and eventually (about 200 B.C.) into the Mogollon mountains now straddling the Arizona-New Mexico border.

Thus at this early date the first pottery-making culture appears in the Southwest. The first pottery was undecorated but its red surface was usually well polished. Sub-cultures represented by pottery with variations on a theme arose quickly. Six are now distinguished and named after the locality in which they occur: San Simon, Mimbres, Black River, Forestdale, Cibola and Jornada. Each region, of course, developed through time and we have four phases or time periods assigned to the Mogollones. About A.D. 400 the first painted ware occurred. Associated with it was a textured and a smudged variety.

Efflorescence in the Mogollon pottery tradition was reached about A.D. 900. The pottery concept having previously diffused northward into the Pueblo area then rebounded its influence back into the Mogollon and a Black-on-white superceded the Red-on-brown. Probably the best example of this acculturation is found in the Mimbres area. Here we find Mogollon figures done in Pueblo paint.

Modern Zuni Jar
(*Deer in-the-house
with rain clouds overhead*)



Hohokam (Navaho for "the ancient ones") was a sedentary desert culture which, most likely, received the pottery-making concept from the Mogollones to the east. Hohokam pottery appears about the time of Christ in the area of the lower Gila drainage in Arizona. Regional diversities in pottery were few, but four time periods can be isolated. Going from the earliest to the latest we have: the Pioneer, the Colonial, the Sedentary and Classic periods each with a distinguishing pottery variant. Variants were based upon a shuffle among four elements: tone of buff slip, complexity of design, neatness of coil accentuation (grooving) and vessel size. Efflorescence occurred about A.D. 1100 during the Sedentary Period. Here we have large, low shouldered jars with complex *woven* design elements and the interlocking scrolls which we see being diffused into the Kayenta region of the Pueblo. By A.D. 1200 the Hohokam were engulfed by the southward push of the Anasazi. Thus in the Classic Period we find a new, polychrome variety, black and white on a red background. By A.D. 1400 the Hohokam disappeared completely! Some scholars believe that present-day Pimans of southern Arizona are their descendants. Modern Piman ware is the only indigenous, non-Pueblo pottery being made in the Southwest today. The surface is polished red and contains dull black decorations in simple geometric arrangements.

The Anasazi have been alluded to several times in reference to the effects of their expansion. Anasazi is a term applied to Basket Maker and Pueblo generally. The Pueblo people (A.D. 700 to the present) were the last of the main cultures to accept pottery making and were the Classic *apartment house* and *cliff dwellers*. Broadly speaking, four stages are recognized for Pueblo:

Developmental, Great, Regressive and Historic. Their homeland in the early days (A.D. 1100) was in the "four corners" area. The Classic Pueblo Black-on-white of the Great Pueblo Stage (A.D. 1100-1300) comes from the Chaco Canyon, Mesa Verde and Kayenta areas of the San Juan drainage.

Shrinkage of the Pueblo culture area continued from the Great Period down to Spanish arrival (cir. 1600). Painting became more diverse and the strong Black-on-white tradition broke down. In the Rio Grande area, from about A.D. 1520-1680, lead glaze was popular. In the west a polychrome variety known as Sikyatki sprang up.

The Navahos moved in about A.D. 1600 and brought with them a Woodland pottery, undecorated, gray and with conical bottoms.

Today, as any tourist to the Southwest will testify, Pueblo pottery continues to be made. Three basic ware are produced: Hopi in Northern Arizona, Zuni in New Mexico near the border of Arizona, and Rio Grande along that river near old Santa Fe.

Pottery is traditionally made by women and persistently without the aid of the wheel in a manner similar to that of their ancient ancestors. Women make pottery by the coil method. In the old days they used a spiral coil but now they use clay rings, one placed on top of another. Nowadays the first step is to make a small, thin clay patty and form it into the broken bottom of a dish. It makes it easier to turn when building. To get rid of the coils and to form the pot there are two methods. Popular among the ancient Hohokam was the *paddle-and-anvil* technique. The wall was pounded between a stone paddle on the outside and a mushroom-headed anvil on the inside. The most popular method today is scraping. Dried gourd rinds in various sizes smooth the unconformities of the surface and stretch the walls to the desired shape.

Hopi painted ware is made on first Mesa only. The tradition was a revival of the Sikyatki on the part of Nampeyo in 1897. It consists of black and red designs on a polished surface either mottled orange or red in color. Design elements although appearing as stylized birds are not considered so by the modern Hopi. She does not understand Sikyatki!

Zuni ware was a white kaolin slip and is decorated in black and red. Design here is highly organized as to the position of specific elements on specific areas on specific pots. Generally, designs have to do with weather. Symbolism is rare but elements have supernatural significance. Red is for mundane, black is for the mythical. The deer in the "deer-in-the-house" element stands on a black line and is taken to mean that damp earth is needed for planting crops.

Of the eighteen Rio Grande Pueblos about ten produce painted wares today. Three basic color traditions are recognized: Black-on-cream, Three colored and Polished Black or Red. Santo Domingo, Cochiti and Tesuque represent the first order; Santa Ana, Zia, Acoma and Laguna, the second and San Ildefonso, Santa Clara and San Juan, the third.

The three-colored variety usually consists of a black and red design on a white slip. Thin-walled Acoma ware best represents this group. Well-executed designs are geometric and cover the entire vessel.

The name of Maria Martinez, of San Ildefonso, is famous the world over for black polished ware. Although copied by Santa Clara, precision surfaces are never duplicated nor is the matte design ever imitated well.

As in the past Southwestern pottery is ever in gradual flux. What is today may be gone tomorrow.



Pueblo Pottery (circa A.D. 1000)
Spiral Coil (left); Painted Black-on-white (right)

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Kidder, Alfred Vincent and Irving Rouse—*An Introduction to the Study of Southwestern Archaeology*. New Haven and London: Yale University Press, 1962.
Underhill, Ruth—*Pueblo Crafts*. Washington, D. C. Bureau of Indian Affairs, 1944.

Cobblestone Architecture

By Robert W. Frasch, President, Cobblestone Society

THE COBBLESTONE ARCHITECTURE exhibit on display in the Museum library until November represents the cooperative efforts of the Cobblestone Society and the Rochester Museum of Arts and Sciences. Miss Helen R. Gordon, Museum librarian, has assembled the Museum's collection of cobblestone photographs and published materials. To these, the Cobblestone Society has added both its portable traveling exhibits and publications.



Universalist Church (1894), Childs, N. Y.

Rochester has always been the geographic center of cobblestone masonry buildings. Although some fine examples exist in Wisconsin, Ontario (Canada) and Vermont, the majority are within a 75-mile-radius of Rochester along the southern side of Lake Ontario and nestled among the Finger Lakes. Nearly all were constructed between the Erie Canal's completion in 1825 and the advent of the Civil War in 1861. Thereafter these handsome handcrafted structures became a casualty of the new industrial age and of changing fashions.

Organized in 1860, the Cobblestone Society has grown to well over 300 members, "dedicated to the preservation of cobblestone architecture in America." Just three years old this October, the Society has evolved an active program. Our annual membership drive, fund-raising tour each June and country style antique auction in the fall constitute the major sources of funds for our projects.

The lion's share of our energy is being devoted to the creation of a truly unique cobblestone museum complex of buildings in Childs, New York, 35 miles west of Rochester on Ridge Road (U.S. 104). There the Society first acquired an 1849 cobblestone schoolhouse which is being restored as a museum. For two summers it has been open to the public on Saturday afternoons. Last year a second schoolhouse was purchased, one mile west of the first, in Gaines, New York. This summer an 1834 cobblestone church in Childs was acquired. With church restoration partly completed, plans are underway to restore the original tower and create a large modern exhibit space in the basement. When the exhibit space is completed, the Cobblestone Museum, Church and Schoolhouse will become a major part of this region's cultural and historical attractions.

Decorative Art in Dress

By Gladys Reid Holton, *Curator of History*

TRIMMINGS OR DECORATIVE ART in dress is the real way to individualize fashion and has always appealed to women. The possibilities are endless. The peculiar type of trim varies with the silhouette and the market, but within any given category there is great variation.

Down through the ages the use of bead trim, fringe, embroidery, braids, ribbon, seeds, shells, lace, fur, leather and metal have all been in vogue. In the current exhibit in the Hall of Culture History we are showing how they were used on gowns, hats, neckwear, shirtwaists, children's apparel and undergarments of many different periods.

We show how the recurring cycles of fashion make use of an old type of trim and how the variation is used at a later date. The great revival of any of these forms is exciting to the historian interested in fashion.

We have traced this development in trimming from our own collection, using pictures, illustrations by famous artists and costume material. Our labels tell of the many changes and such factual material from historical records as:

Egyptian dress decoration was largely confined to the collar and the girdle. They were painted, embroidered, beaded or jeweled. The geometrical borders were particular favorites.

Some critics think that costume has never achieved the degree of perfection that marked the simplicity, elegance and dignity of the Greek dress with its cords and colored borders in the Classic period. This influence was felt during our Empire period 1790-1820.

All art is a development, what was real and beautiful has endured. When we think of the Victorian period in relation to fashion we must remember that decoration was everywhere. The fabrics were brilliant and plentiful. New machines were making trimmings which imitated the hand-made ones and women would have had to be superhuman to resist the materials which industry spread before them.



Godey's Lady's Book, 1871

Gourmet Cooking by James Beard and the Bazaar Francais

Seven demonstrations the week of November 18-22 and the Bazaar Francais sponsored by the Women's Council of the Rochester Museum Association.

AN AURORA OF EXCITEMENT has invaded the Women's Council of the Rochester Museum Association over the seven demonstrations of gourmet cooking to be done in the Museum auditorium by Mr. James Beard, leading American authority on good food and fine wines. The Council, along with the Rochester Gas and Electric Corporation, are sponsoring his Rochester appearances the week of November 18 through November 22. The women anticipate that Mr. Beard's series of demonstrations will enable the Council to defray the costs of expanding and improving the sound equipment for self-operated guides.

In conjunction with the demonstrations, BAZAAR FRANCAIS, featuring copper cookware, a varied selection of fine cookbooks, men's aprons, gourmet spices and herbs, moulds, ramekins, chafing dishes, casseroles and many other items related to the art of cookery, will be held the entire week in the main hall of the Museum.

Mrs. William R. Yates, chairman of the Women's Council, announced that Mrs. Ralph E. Lucas and Mrs. Carl H. Grashof have undertaken co-chairmanship of this tremendous project. Assisting Mrs. Lucas and Mrs. Grashof are the following committee heads: Tickets, Mrs. Mortimer L. Brockway; Installation of Equipment and Decoration, Mrs. Robert F. Edger-ton and Mrs. William B. Webber; Bazaar Francais booths, Mrs. William H. Morris and Mrs. Albert L. Haggas; Hospitality, Mrs. John B. Ireland; Finances, Miss Gladys H. Welch; Publicity, Mrs. Paul M. Spiegel.

Mr. Beard is, perhaps, best known as author of over a dozen best-selling cookbooks and literally hundreds of magazine articles. One of his books, *Hors d'Oeuvres and Canapes* is described as the "classic book of food for the cocktail hour." Other cookbooks for which he is responsible are, *Treasury of Outdoor Cooking*, *The Fireside Cookbook*, *James Beard's Fish Cookery* and *Cook it Outdoors*. He also co-authored *How to Eat Better for Less Money* with Sam Aaron; *Paris Cuisine* with Alexander Wyatt; *The Complete Outdoor Cookery* with Helen Evans Brown.

For seven seasons he has conducted his own highly successful New York Cooking School, where over 60% of his students are men. They are the ardent students of grand cuisine. He has appeared frequently on TV and actually had the first video food show in 1946.

When Mr. Beard isn't authoring a cookbook, conducting a New York school, or giving a demonstration series somewhere across the continent, he acts as consultant for some of the top restaurants in New York City, including The Four Seasons, Forum of the Twelve Caesars and Top of Sixes. He also is a consultant for Sherry Wine and Spirits, French Cognac and Champagne Producers, Kitchen Aid equipment, Waring Blender manufacturers and other groups.

According to one of his publishers, "James Beard is interested in food of every nation from Europe to the Far East and every region of the United States. His travels, talent for invention, his knowledge of classic cookery, plus some unspecified gastronomic sixth sense have made him justly famous."

His magazine articles have appeared in *McCall's*, *House and Garden*, *Gourmet* and many others. He is a regular contributor to *Woman's Day* which has a circulation of over 5,000,000.

The places nearest to Rochester in which Mr. Beard has appeared are at the Knox-Albright Art Gallery in Buffalo and at the Toronto Art Gallery, both of which have second bookings with him in 1964. One of the outstanding facets of Mr. Beard's demonstrations is easy preparation for the average good cook, as well as good-tasting recipes. Each woman who takes the series ticket for the seven demonstrations will receive an attractive binder notebook with each recipe. Mr. Beard cooks on stage typed on a separate sheet. Those attending single demonstrations will receive a set of recipes for the menu cooked at that session. The delicacies prepared will go to lucky winners as door prizes.

The Women's Council will make coffee available for the intermission at the five daytime lectures. There will be free coffee hours following the two evening sessions. Mr. Beard's schedule is as follows:

Monday afternoon, November 18—"Gourmets on a Budget"
Tuesday morning, November 19—"International Cooking"
Tuesday evening, November 19—"Fish and Game Cooking"
Wednesday afternoon, November 20—"Paris Cuisine"
Thursday morning, November 21—"Sunday Buffet"
Thursday evening, November 21—"Grilling and Roasting"
Friday afternoon, November 22—"Short Cuts to Gourmet Cooking"

The BAZAAR FRANCAIS will be open from 9 a.m. to 5 p.m. the entire week of November 18 and Mr. Beard will make brief appearances there to autograph cookbooks.

The Rochester Gas and Electric Corporation will make the installation of cooking equipment for Mr. Beard. In addition, Miss Irene L. Muntz, supervisor of its Home Service Department, will work closely with Mr. Beard, providing assistants to help in preliminary food preparations. Rochester Gas and Electric will also supply all the printed material used in connection with the project—recipes, menus, programs and posters. Star Markets has generously agreed to supply all the basic foods to be used.



James Beard
Noted Food Expert

ILLUSTRATED LECTURES

Open to the Public

Adult Series, Wednesday, October 9, 8:15 p.m.

HIGHLIGHTS OF BRAZIL by Howard Pollard

Youth Series, Treasure Chest of Science, Saturday, October 19, 10:30 a.m.

INDIANS OF THE NORTHWEST PLAINS by Charles F. Hayes, III

Audubon Screen Tour, Saturday, October 26, 10:30 a.m.

'GATORLAND by Allan D. Cruickshank

MUSEUM ASSOCIATION EVENTS

For Members

Members Get-Together, Friday, October 11, 8:15 p.m.

ANIMAL LIFE OF AUSTRALIA AND THE GREAT BARRIER REEF
by Dean Amadon of American Museum of Natural History

Exhibition Opening, Tuesday, October 15, 10:30 a.m.

DECORATIVE ART IN DRESS in the Hall of Culture History

Field Expedition to Letchworth Park, Saturday, October 26

(bus excursion, make reservation before October 23)

Wednesday Evening Lecture Course, HISTORY OF THE GENESEE COUNTRY,
8:15 p.m.

September 25 The Beginnings: The Valley and the Town. Dr. Blake McKelvey

October 2 Indians Lived Here. Charles F. Hayes, III

October 9 Craftsmen of the Valley. Joan Lynn Schild

October 16 Architecture of the Valley. Dr. Carl K. Hersey

October 23 Social Life in Rochester of the 19th Century. Virginia Jeffrey Smith

October 30 The Erie Canal. Richard Wright

\$5 per person-\$8 two in member family

SPECIAL EXHIBITIONS

1st Floor **MUSHROOMS OF THE ROCHESTER AREA**—models from the Museum's Collection. On exhibit through October

O'D TIME FIRE FIGHTING—pumping engine, buckets, helmets, prints. A salute to National Fire Prevention Week, October 6-12.

Mezzanine **COLLECTIONS OF CHILDHOOD** — natural science, historical and ethnographical materials collected by Virginia Jeffrey Smith. Exhibition opens October 7

Library **COBBLESTONE HOUSES**—illustrative material and photographs by Carleton Burke, Honorary Curator of Photography and Museum Fellow. On exhibit through October

2nd Floor **POTTERY OF THE SOUTHWEST**—ancient and modern Indian pottery from the Museum's collection. On exhibit to October 27

ROCHESTER HERITAGE COOK BOOK—over one hundred original drawings contributed by Rochester artists for the project of the Women's Auxiliary of the Salvation Army. On exhibit through October

3rd Floor **DECORATIVE ART IN DRESS**—recurring cycles of fashion illustrated by famous artists and in costume material of different periods. Exhibition opens October 15

CANDLESTICKS—romance of lighting in the early 19th century. From the collection of Edward G. Cornwell, Jr.

1963 — OCTOBER — CALENDAR

2 Wednes. Genesee Cat Fanciers Club—8 p.m.
Rochester Aquarium Society—8 p.m.

3 Thursday Rochester Cage Bird Club—8 p.m.
Rochester Academy of Science—Mineral—8 p.m.
Rochester Dahlia Society—8 p.m.

4 Friday Rochester Academy of Science—Astronomy—8 p.m.
Rochester Amateur Radio Ass'n—8 p.m.

6 Sunday MOVIES 2:30 and 3:30 P.M.—ENGINEER IN A FUR COAT,
THE SAGA OF THE ERIE CANAL

7 Monday Reception for Rochester Area School Personnel—4 p.m.

8 Tuesday Rochester Hobby Council—8 p.m.
Rochester Academy of Science—Botany—8 p.m.
Rochester Numismatic Ass'n—8 p.m.

9 Wednes. Rochester Academy of Science—Ornithology—8 p.m.
ILLUSTRATED LECTURE—HIGHLIGHTS OF BRAZIL, Howard
Pollard—8:15 p.m. Adult Series, Rochester Museum Ass'n.

10 Thursday Rochester Philatelic Ass'n—8 p.m.

11 Friday Morgan Chapter, N.Y.S.A.A.—8 p.m.
Rochester Amateur Radio Code Class—8 p.m.
ROCHESTER MUSEUM ASS'N, MEMBERS GET-TOGETHER—
ANIMAL LIFE OF AUSTRALIA AND THE GREAT BARRIER
REEF, Dean Amadon—8:15 p.m.

13 Sunday MOVIES 2:30 and 3:30 P.M.—WINE WONDERLAND, AUTUMN
IS AN ADVENTURE

15 Tuesday Rochester Button Club—1 p.m.
Exhibition Opening—DECORATIVE ART IN DRESS—10:30 a.m.

16 Wednes. Monroe County Hooked Rug Guild—10 a.m.

17 Thursday Genesee Valley Gladiolus Society—8 p.m.
Rochester Bonsai Society—8 p.m.

18 Friday Jr. Numismatic Club—7:30 p.m.
Rochester Amateur Radio Code Class—8 p.m.

19 Saturday **TREASURE CHEST OF SCIENCE YOUTH PROGRAM—INDIANS**
OF THE NORTHWEST PLAINS, Charles Hayes, III—10:30 a.m.

20 Sunday MOVIES 2:30 and 3:30 P.M.—POWER AMONG MEN
(UNITED NATIONS)

22 Tuesday Rochester Numismatic Ass'n—8 p.m.

23 Wednes. Men's Garden Club—8 p.m.
Seneca Zoological Society—8 p.m.

24 Thursday Rochester Philatelic Ass'n—8 p.m.

25 Friday Rochester Amateur Radio Code Class—8 p.m.
Rochester Academy of Science Public Lecture—8:15 p.m.—Venture to
the Arctic by Dr. Albert C. Smith, Jr.

26 Saturday **AUDUBON SCREEN TOUR—'GATORLAND**, Allan D. Cruickshank—
10:30 a.m.—Youth Series, Rochester Museum Ass'n.

27 Sunday MOVIES 2:30 and 3:30 P.M.—AFRICANS ALL,
TROPICAL RAIN FOREST

29 Tuesday Rochester Antiquarian League—8 pm.

31 Thursday Genesee Valley Quilt Club—10:30 a.m.

— All bookings subject to change and substitution without notice



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**Monday-Friday—10 a.m.-3 p.m.
Saturday—11 a.m.-4 p.m.
Sunday—2-5 p.m.**

10% discount to members of the Museum Association

SCHEDULE OF DEMONSTRATIONS MR. BEARD WILL PRESENT

<u>Monday Afternoon, November 18, 1:30 p.m. SHARP</u>	<u>GOURMETS ON A BUDGET</u>
Pot au Feu	Broiled Fish Fillets with Variations
Boeuf à la Bourguignonne	Charlotte de Pommes
Poulet à l'ail	Crème Brûlée
Loin of Pork Normande	
<u>Tuesday Morning, November 19, 10 a.m. SHARP</u>	<u>INTERNATIONAL COOKING</u>
Gaspacho	Frittata of Artichoke Hearts
Capon with Special Holiday	Flank Steak Japanese with Fried Rice
Stuffing	Mexican Orange Plate
Poulet Vallee d'Auge	Polish Mazurkas
<u>Tuesday Evening, November 19, 8:30 p.m. SHARP</u>	<u>FISH AND GAME COOKING</u>
Poached Whole Salmon with Sauces	Braised Celery
Oysters Casino	Fiddlehead Ferns
Roasted Wild Duck	Perfect Mixed Salad
Pheasant Souvaroff	Souffle Rothschild
<u>Wednesday Afternoon, November 20, 1:30 p.m. SHARP</u>	<u>PARIS CUISINE</u>
Paté Maison	Veal Kidneys à la Boule D'or
Crabmeat Soup Charentis	Veal Scallops Jornac
Soufflé de Homard Plaza Athénée	Three Ways with Crêpes
Braised Shoulder of Lamb Bonne	--Directoire * Chocolate * Raspberry
Femme	Five Day Holiday Pudding Flambé
<u>Thursday Morning, November 21, 10 a.m. SHARP</u>	<u>SUNDAY BUFFET</u>
Coq au Vin	Salad Nicoise
Clam and Shrimp Soufflé	Brioche Mousseline
Baked and Glazed Ham	Cheese Tray
Sweetbreads in Chafing Dish	
<u>Thursday Evening, November 21, 8:30 p.m. SHARP</u>	<u>GRILLING AND ROASTING</u>
Ribs of Beef Grilled and Roasted	Grilled Shrimp Venetian
Special Brown Potatoes	Barley with Variations
Leg of Pork Marinated for Four Days	Broiled Peaches Flambé
Grilled and Roasted Ducking	Apple Pancakes Flambé
<u>Friday Afternoon, November 22, 1:30 p.m. SHARP</u>	<u>SHORT CUTS TO GOURMET COOKING</u>
Three Ways with Beef Scallops	Three Ways with Crabmeat
--Flambe	--Diable
--With Cream and Mustard	--Martiniquais
--Suki Yaki à la Wadakin	--Rummed Crab Spread
Three Ways with Chicken Breasts	Potato Pancakes
--Panné with Cream	Risotto
--Herbed with White Wine	Mocha Parfait
--Mexican	

APPLICATION FORM

Tickets \$3.50 per Demonstration - Series Tickets \$21 for 7 Demonstrations

Make checks payable to: Women's Council, Rochester Museum Assn.
657 East Avenue
Rochester, New York 14607

PLEASE FIND ENCLOSED MY CHECK FOR \$ _____

FOR _____ Demonstrations at \$3.50 per Demonstration

Indicate by IxI which sessions you wish to attend.

Monday, November 18 1:30

Tuesday, November 19 10:00 8:30

Wednesday, November 20 1:30

Thursday, November 21 10:00 8:30

Friday, November 22 1:30

NAME _____ ADDRESS _____

TICKETS LIMITED. APPLICATIONS WILL BE FILLED IN ORDER OF RECEIPT

Please enclose self-addressed stamped envelope